

Current Week in Washington Theaters Offers but One New York Production

"Little Women" Will Close Belasco Theater Season

Ziegfeld "Follies," Following Miss Shreve's May Carnival, Will Furnish Last of Regular Season's Offerings at New National.

By JULIA CHANDLER MANE.

As far as Washington is concerned, the season of theatrical productions draws near its close. The current week will be the last of the regular season for the Belasco, unless, indeed, that dream of Mr. Stoddard Taylor's for a second week of "Little Women" should come true. Not that it is likely, for it is just a bit of luck that we are going to see the stage version of the famous Louisa M. Alcott story at all this season.

After a six months' successful engagement at The Playhouse, in New York City, William A. Brady had closed the production for the summer, when Mr. Taylor's most urgent request for it reached him. Such a hurry and a flurry as you never saw to reassemble the company and catch members of the executive staff before they should get out of town, in which latter Mr. Brady was just in the nick of time, for the press agent was even on his way to the train when a representative of the Brady office turned him back with the information that "Little Women" would tenant the Belasco Theater in Washington the week of May 5.

Now, of course, we know that pictures of the late Capt. Scott's expedition to the south pole is advertised to follow a one week's engagement of "Little Women," but should you meet Manager Taylor and winkle your way down as far as his secret ambitions, you'll find the hope that the popularity of the stage version of Miss Alcott's classic of girlhood will be so great in Washington as to justify an arrangement whereby the Scott expedition pictures can be postponed for a week and the engagement of "Little Women" prolonged another week.

Mr. Taylor's faith in the drawing power of the play is backed by many years of popularity for the book which Marian de Forest has dramatized, for as soon as the first modern stage production of "Little Women" made its appearance in 1888, every library in the country made such a demand for it that the following year saw the second edition, and Louisa M. Alcott the most beloved fiction writer of her time.

The years have brought more modern stories, to be sure, but they have not in the least affected the enormity of the sale of the Alcott book, for where there is a girl who has not laughed and wept over Meg, Beth, Amy, and Jo; idolized Laurie and loved John Brook; Miss Alcott herself was the original Jo. Meg was her elder sister Anne, dear, gentle little Beth was Elizabeth Alcott, whose death in early life cast a shadow over Louisa Alcott; Amy March of the book was May Alcott, the baby of the family, whose artistic struggles and aspirations were taken from life in the writing of the story.

And now we are to see them on the stage—these "Little Women" who have been the delight of three generations; a wonderful treat, which we owe largely to Jesse Bonstelle, who spent many years persuading the Alcott family that a stage version of the story would not destroy the atmosphere and purpose of its author. And when Marian de Forest's dramatization of "Little Women" had its premiere at The Playhouse in New York City last October the Alcott family saw the performance from a box, and were convinced that Jesse Bonstelle had been right, for the charming character comedy was presented in four acts and five scenes and not only presented all the main incidents of the appealing story as told by Miss Alcott, but held the spirit of the book intact.

As I left the elevator at the third floor of the Shoreham Hotel last Tuesday afternoon, a door along the long corridor opened and a presence as gentle as the spring rain without made itself felt, spring forward to greet me. It was "The Auctioneer," "The Music Teacher," "The Grand Army Man," "Peter Grimm," all rolled into the "Warfield" personality, which made me forget all about the little man himself who bade me be seated.

THE WEEK'S PLAYBILLS

Belasco—"Little Women."

After an engagement of six months at the Playhouse in New York City, William A. Brady's splendid production of "Little Women" will be seen this week at the Belasco.

Very quaint and very simple was the setting of the play in which "Little Women" was lived, and in which Louisa M. Alcott wrote her immortal story, and it has been the effort of all who had to do with the staging of the play—made by Marian de Forest from the familiar story—to keep accurate to the period. When the curtain rises at the Belasco tomorrow night the audience will see reflected both in stage furnishings and stage costumes the fashions of the early '70s. The table covers, lamp, afghans, all the accessories are just as they were in vogue at that time when Jo wrote her stories, when Meg dreamed of the husband, who subsequently became her husband; when little Beth trotted about the house, making every body happy and earning her family pet-name of "Little Tranquility"; when Amy pattered about with her clay and her sketch-book, dreaming of an artist's career; when Laurie played pranks and teased the four girls, flirted with Amy and was Jo's confidant and loyal friend; and when Mrs. March, the Marmec of the dear old story, trained her girls into the beautiful, talented women they became, keeping them in the shelter of the old home, and teaching them lessons that lasted them through life in the art of being useful, happy, and busy.

Belasco Tonight—Helen Keller.

When Helen Keller made her debut as a public speaker, the press of the country announced the event as one of the greatest achievements of recent times. The girl, whom Mark Twain had bracketed with Napoleon as "the other most interesting character of the nineteenth century," whom Edwin Mark-

And that's just the idea I want you to get—the Warfield personality for that's the one and only thing which has made the plays in which he has starred remarkable successes.

You do not need to be told that he is not a dashing young Lothario who will win the heart of every matinee girl in the land; you do not need to be reminded that his magnetism on or off the stage is a magnetism of soul rather than of body. This is just the thing that makes that gentleness of which you are conscious before you are conscious of any other quality which goes to make up the character of David Warfield. It lurks in his smile, vibrates in his voice, and dominates his stage characterizations.

Mr. Warfield is in full realization that it is neither his lines nor scenery which makes a play immortal, but the personality of the figure which dominates the story. He asserts that the great actor is remembered by the public by one characterization, and cited as examples Henry Irving, who is invariably associated in the mind of the public with "The Bells," Joe Jefferson, whose Rip Van Winkle will live in memory for all time, Salvini, who, no matter whatever else he played, always harked back to Othello, and Booth, the mere mention of whose name conjures up a picture of the greatest Hamlet ever known to the theater.

"It is the test of greatness in acting to be able to play the same role for years without becoming mechanical," Mr. Warfield told me, declaring further that it was not a characterization had he come a part of the fiber of an actor's being that it became rounded out into artistic perfection.

"If the divine spark is within him," continued Mr. Warfield, "the actor gains a greater grip on the public each year that he plays a great role. If there is no real genius, his performance becomes mechanical after the first hysteria, has worn off and his audiences are lost. Mr. Warfield scorns the idea that "genius is an infinite capacity for taking pains," declaring that if that be true he knows nothing of the meaning of the word, and his faith that the actor is born, not made, is amply justified in his own career.

The dividing line which he puts between the great actor and he of just sufficient cleverness and physical beauty to win the matinee clientele is as true as it is finely drawn, and certainly his theory of true greatness in acting has no greater exemplification than in himself.

In the twelve years that Mr. Warfield has been a star he has been seen in but four plays—"The Music Master," "The Auctioneer," "The Grand Army Man," and "The Return of Peter Grimm." Mr. Warfield could play to the end of time with no loss of grip upon his public, just as those others whom he mentioned when seen year after year in their incomparable characterizations. With the exception of Shakespeare's plays, it is the great character creation which lives, rather than the play itself. That is why any one of the plays which have served Mr. Warfield could have been impossible without him; that is why we are glad that he will give us again next season "The Auctioneer," the play of all others which is just a character made up entirely of the Warfield personality—the most artistic and pathetic picture known to the modern stage.

The New National Theater will be tenanted tomorrow, Tuesday, and Wednesday evenings by Miss Cora Shreve's class in its annual "Carnival of Dancing." Next week "The Follies" will round out the regular season of the New National with a rousing revue, a la Ziegfeld, after which comes the Aborn English Opera Company, which latter announcement is just another of the glazing days of summer, there will be no dearth of amusement in the National's Capital, with three companies of dramatic stock and four of opera, to say nothing of the cooler, freer charms of Glen Echo, which announces the opening of its gates for the 24th.

National—Miss Shreve's Pupils in "The Palace of Dreams."

"The Palace of Dreams" is the "opera-etta" to be presented tomorrow, Tuesday, and Wednesday evenings at 8 p. m. at the New National Theater by Miss Cora Shreve's dancing class.

The children have worked very diligently and steadily, and now are in readiness for the production. This will be a finer entertainment than any hereabouts, given by Miss Shreve, and will include "The Ballet of the Flower Fairies," "Echoes from the Grotto," waltz duet, ballet, character songs and dances, and many other beautiful numbers.

Teuta Schaefer will be seen in "Here Comes My Daddy Now," a gorgeous electrical and scenic display. "The Coming of Venus" will be both beautifully staged and costumed. Miss Shreve declares this production to be the most artistic and brilliant carnival that she has ever given.

Columbia—"A Royal Family."

Helen Holmes will head the Columbia Players in an imposing production of Marshall's romantic comedy, "A Royal Family," at the Columbia this week. "A Royal Family" has long been remembered in this city where it was first seen with Annie Russell in the part of the princess, immediately following the



THE PASSING OF BETH.
Scene from "LITTLE WOMEN" Belasco.

extended run attained by the play under the management of Daniel Frohman at the Lyceum Theater, New York. It is in three acts, the scenes of which are located at the court of Louis VII, King of Archaia. War is threatened with an adjoining State and in the effort to avert it the two kings and their ministers have planned a marriage between the crown prince of the one and the princess of the other, and the princess refuses to abide by the agreement, especially after her heart has found its mate in the person of Victor Constantine, an attendant upon her father's court. In the effective climax of the last act, however, she discovers that the man to whom she is to be betrothed in her self-sacrifice to save her country from war, was the man to whom, while disguised under another name, she had given her heart.

The Crown Prince will be impersonated by A. H. Van Buren. George W. Barber will be King Louis, with little Helen Hayes Brown as his lovely daughter, Charles Ferdinand. In the role of Father Anselm Stanley James will have one of the best parts in the play.

Poli's—"Way Down East."

In honor of the 60th stock performance in Washington by the Poli Players, the Avenue stock company will offer as its attraction this week, the American classic, "Way Down East," Lottie Blair Parker's famous pastoral drama, which has enjoyed a successful career of nearly a score of years. This will be the first presentation of this play in stock in Washington, and its first enactment here in nearly a decade.

The story is one of universal appeal, while the comic element is unusually effective. There are numerous striking character types in the play, and none of these is more enjoyable than Squire Bartlett, which will be played this week by Mark Kent. Isotta Jewel will be seen as Anna Moore and Thurlow Bergen will play the son David. Lotta Linthicum will be seen as the village gossip and Dudley Hawley will have big comedy opportunities as the summer boarder, Prof. Sterling.

Academy—"East Lynne."

For the second week of the summer season of stock at the Academy, Manager Rowland has chosen as the offering of the Academy Stock Company that greatest of all emotional dramas, "East Lynne."

The story of the play is a familiar one. It tells of how Lady Isabel weds Archibald Carlyle, grows jealous foolishly and then, urged on by the wicked Sir Francis Lovell, elopes, leaving her husband and child. Too late she learns the nature of the man she eloped with, and hearing of the serious illness of her child, disguises herself and under the name of Mrs. Vine finds employment in her old home nursing her child. At his death frantic with grief she throws off her disguise and dying, herself, is forgiven by the husband she wronged.

The role of Lady Isabel and Mrs. Vine will give Miss Cameron an excellent opportunity to show her ability. Richard Hare will take the part of Archibald Carlyle.

Chase—Edison's Talking Pictures.

The new Kinemacolor production of the Clyde Fitch colonial drama, "Nathan Hale," in which Nat C. Goodwin won added fame, will be given its premiere here at Chase's to-morrow. This is said to be the Kinemacolor's greatest achievement, there being three reels, 4,900 feet, requiring about an hour for presentation.

Gayety—"Girls of the Gay White Way."

"Girls of the Gay White Way," the latest Gordon-North success will be presented at the Gayety this week. "Girls of the Gay White Way" is a synopsis of jollity, a mass of melody, pretty frolicsome comedians and return when within eleven miles of success. Now comes the cinematograph, with its voluminous pictorial record of all the episodes and incidents occurring on the hazardous voyage and journey. The lit-

sense are travesties on topical characters whose nature is suggested by the names, all the fad dancers from a part of the ballet. Sam Hearn, James Rowland, Harry D. Ward, Ben Ryan, Ed Jerome, Helen N. Ely, Gertrude Demitt, Harriet Lee, Alma Fern, Hattie Raymond and half a dozen others complete the cast of principals.

Cosmos—Vaudeville.

From the realm of higher vaudeville will come to the Cosmos this week "The Chalk Line," in which smiles and tears chase each other to a happy ending. It will be presented by Harlan, Knight and Company, with special scenery.

Another number of excellence is promised by Bernice and Evelyn with an offering that has made Muriel and Frances famous abroad as well as in this country, with yet another stellar feature in Al Harrington, who has won fame with his unique characterization "The Crazy Janitor."

Casino—Vaudeville.

Instead of the Monkey Cabaret, which will come later, Jessie Kellar and Company's presentation of "Yankee On Wheels," a singing and cycling surprise will be the leading attraction at the Casino this week. Miss Kellar is the young woman who warmly contended with Annette Kellerman for the laurels as the most beautiful woman in the world. A farce comedy entitled "The Millinery Salesman" is promised by Joe Remington and his company of farceurs, and a musical novelty featuring various instruments by the Amboltz Brothers. The famous Franka family in head balancing and acrobatic tumbling are billed; Van Lear and Williams, for an offering of character-comedy and song, and Perry and Elliot, the comedy entertainers, for the latest metropolitan cabaret features in song, parody and funny sayings. Three selected first-run photoplays will be shown at each performance.

COMING ATTRACTIONS

National—"Follies of 1913."

For the closing week of the regular winter season at the National Theater, starting Monday, May 12, the offering will be "The Follies" brand of 1913. As is usually the case the Follies is full of features and novelties, the most extraordinary perhaps being the appearance of Ching Ling Foo, headlined as the world's greatest mystifier. Fourteen Oriental entertainers, including his seventeen-year-old daughter, assist him. Mr. Ziegfeld is bringing to Washington the original New York cast, and chorus, numbering more than 150 entertainers.

In the list of players are found the names of Harry Watson, Jr., Bert Williams, Leon Errol, Ethelbert Wilks, Bernard Granville, and scores of others. The book and lyrics of the newest Follies have been written by Harry B. Smith, and the music comes from the pen of Raymond Hubbell. The work has been staged by Julian Mitchell.

Columbia—"The Prince Chap."

"The Prince Chap" will next Monday evening visit "A Royal Family" from the stage of the Columbia Theater, to be produced by the Columbia Players. That the prince will be a welcome visitor to those who made his acquaintance when his name and that of Cyril Scott were so closely associated in a foregone conclusion, for it was in this play and part that Mr. Scott achieved his most pronounced success, covering a period of several seasons. A. H. Van Buren will find in the part of the American sculptor one that is eminently suited to his personality and methods.

Belasco—Capt. Scott's Expedition.

On February 11, 1913, the world was startled with the news that Capt. Robert Falcon Scott, R. N., and his noble little band of ghastly explorers had perished on their triumphant return when within eleven miles of success. Now comes the cinematograph, with its voluminous pictorial record of all the episodes and incidents occurring on the hazardous voyage and journey. The lit-

tle coterie of brave men are shown in the act of preparing a meal, retiring into their reindeer sleeping bags and huddling together, just as they were afterward found by the rescuing party, frozen to death.

The Complete Record, secured by Mr. Herbert G. Ponting, F. R. G. S., official cinematograph expert of Capt. Scott's expedition to the south polar regions, will be flashed upon the screen at the Belasco Theater and elucidated upon by an educated and informed lecturer next week.

Poli's—"The Greyhound."

The Poli Players will achieve another coup when they will present for the first time in Washington the big New York success, "The Greyhound," an ocean drama. "The Greyhound" had a prosperous run at the Astor Theater last spring, with Henry Kolker and Ilita Proctor Otis in the cast. Two of the scenes are laid on an ocean liner, a "greyhound of the sea," and the story is one of many thrills. It is by Paul Armstrong, author of "Alone Jimmy Valentine" and "Salomy Jane," and is said to be in that dramatist's most virile style.

Gayety—"Harry Hastings' Show."

Harry Hastings' Big Show, which comes to the Gayety next week, is essentially a dancing entertainment, two spectacular numbers being introduced in the two-act musical farce called "The Girl of Many Husbands." The biggest of these dances is called "La Corne d'Or," or "The Horn of Plenty," with the four seasons, typified by members of the chorus pouring out the wealth of the world. The comedy element of the entertainment will be handled chiefly by Sam Sidman, while Mabel Leslie will head the feminine cast. The turkey trot will not be forgotten, this branch of the dancing being supervised by S. Lee Rose and Katherine Moon.

Academy—"The Convict's Daughter."

Those looking for thrills of the theatrical brand will find them at the Academy next week, when the Academy Stock Company will present the sensational melodrama, "The Convict's Daughter." The adventures of an escaped convict furnishes the basis of the action and one sensation follows another, keeping the excitement keyed up to a high pitch until the final curtain falls. It has the necessary happy ending, but one that is unusual and unexpected.

Chase—Edison's Talking Pictures.

Chase's bill for next week there will be two new Edison Talking Picture productions, to be seen for the first time, the most conspicuous being the farcical comedy, "Dobs Serving the Writ," and the other, "The Musical Blacksmiths," regarded as the best musical comedy so far created for the "talking movies." The usual number of Kinemacolor plays and scenic and "first shown" black and white picture plays will afford changes in the bill every day.

Garden Theater.

As an added attraction to the regular programs at the Garden Theater this week is the engagement of Arthur B. Price as the lecturer in the Niblo Traveltalks, illustrated with excellent motion and colored pictures. Monday and Tuesday the subject will be "Egypt," from Cairo to Karthoum; Wednesday and Thursday "Spain," from Gibraltar to the Pyrenees; Friday and Saturday "London," Buckingham Palace to Scotland Yard.

An interesting musical programme is rendered by the Garden Symphony Orchestra of ten and performances are continuous from 11 a. m. to 11 p. m. To-day's concert of vaudeville pictures and overture music will be up to the usual Garden standard.

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News Notes of the Stage Both Here and Elsewhere

Allice Brady, the daughter of the famous manager, William A. Brady, plays the part of Meg, the eldest of the dear, delightful March girls in Louisa M. Alcott's famous "Little Women," which is playing at the Belasco this week.

Thomas A. Wise terminated his engagement for this season in "The Silver Wedding" at the Cort Theater, Chicago, a week ago last night.

"The Sunshine Girl," with Julia Sanderson as the dainty impersonator of the title role, began its fourth month at the Knickerbocker Theater, New York, April 2.

The personal popularity of A. H. Van Buren, the leading man of the Columbia Players, has been further attested by the receipt of a magnificent, mammoth floral horseshoe upon which was fastened a card bearing the words, "From his men admirers."

Fuller Mellish closes his season with William Faversham next week and will appear during the summer in Toronto, where he is to become a member of Jesse Bonstelle's dramatic company.

Florence Rockwell, the Shakespearean actress, who at the long season as leading woman with Robert Mantell with in a fortnight.

Jose Collins will begin rehearsals in New York next week for the Weber and Fields revue which will be established at the Forty-fourth Street Theater, in New York.

Irving Berlin, author of more ragtime successes than any other American composer, is responsible for more than half of the twenty-seven musical numbers in the two-act musical comedy to be offered by "The Girls of the Gay-White Way" company at the Gayety this week.

Granville Barker's English Company, which he just concluded its New York engagement in "Fanny First Play," at William Collier's Comedy Theater, will start home for London in a few days.

Irene Bordoni, the chic little French singer, who appeared at the Winter Garden last winter, has written to the Messrs. Shubert, informing them of her success in a new production just staged in Paris at the Theater des Capucines.

The success of Billie Burke in "The Amazons," at the Empire Theater, New York, seems to have put duplicated the triumph attending the revival at the Duke of York's Theater, London. "The Amazons" is undoubtedly the most enduring of Sir Arthur Wing Pinero's lighter plays.

Willard Robertson has returned to Washington and reported for duty with the Columbia Players.

May 12 week will be "Anniversary Week" at the Cosmos, marking the fourth anniversary of the house. It will be celebrated with a bill of entertainment of unusual excellence and elaboration.

"Little Women" will be the attraction at the Belasco Theater this week. The cast is almost the same that presented the piece during its long run at the Playhouse, New York City, and will present a notable example of the absence of any expiation "Star."

Rudyard Kipling has written a drama entitled "The Harbor Watch," which has been well received in London.

Manager James Thatcher, of Poli's, spent several days in New Haven last week in consultation with S. Z. Poli, selecting a number of current successes for production at Poli's during the summer.

Eva Tanguay purposes to spend the summer in Europe. Her season closed a week ago.

After a most successful season in "The Typhoon" Walker Whitehead is resting at Hastings-on-the-Hudson.

R. D. MacLean was the recipient of a big ovation in Philadelphia last week when he presented his "Brutus" to the Quaker City in William Faversham's company.

Frances Young, one of the new members of the Columbia Players, has signed a contract under the terms of which she will succeed Miss Belvidere as character woman with the Alcazar Stock Company in San Francisco at the conclusion of her season here.

Ian MacLaren, a well known English actor, has been especially engaged to play "Caesar" in the production of "Julius Caesar," which Tyrone Power is now presenting.

"The Conspirator" concluded its engagement at the Garrick Theater, N. Y., last night.

Madame Nazimova is planning a short visit to Europe this summer—the first she has made since she first came to America seven years ago.

The village choir to be heard in "Way Down East" at Poli's this week, will be composed of Carly Kayser, Louise Rogers, Harrington Gibbs, Helen Davids, George Sanderson, and Edgar Patterson.

The refrigerating plant of the Cosmos Theater, the only one of its kind in this country, will soon be put in operation to regulate the temperature of the theater during the warm weather.

"The Road to Yesterday" has been placed in preparation for early production by the Columbia Players.

The 60th performance of stock by the Poli Players will be celebrated to-morrow night.

Sam Bernard is going abroad this summer in search of new material for his American consumption. "All for the Ladies," however, will be used by Mr. Bernard as his vehicle for the greater part of next season.

Kilbourn Gordon, who, under the pseudonym of Craig Weston, was recently seen in prominent roles in the stock production of "The College Widow" and "The Girl of the Golden West," joins the Columbia Players this week.

Cosmos Concerts Today.

Halvorsen's "Entrance of the Bolshoi," selections from "Lehar's 'The Count of Luxembourg,'" Victor Herbert's "Encores" with duet for flute and clarinet, Montkowski's characteristic, "Hungary," Engelmann's Intermezzo, "Bitter Sweets," Daly's novelty, "Cabaret Rag," Saint-Saen's ballet, "Henry VIII," and Ruben's waltzes from "The Sunshine Girl," are but some of the splendid selections that will be featured by the Cosmos full orchestra, under the direction of Prof. Arthur Manvell, at the concert which begins today at 3 p. m. and continues uninterruptedly until 10:30 p. m. The orchestral programme will be supplemented with offerings of rare songs and musical numbers by professional talent engaged especially for the occasion.

John Herne, the son of the late James A. Herne, and the brother of Chrystal and Julie Herne, made his first Broadway appearance last week in the star revival of "Arizona." He has already appeared in two touring seasons.